

DOCTOR WHO

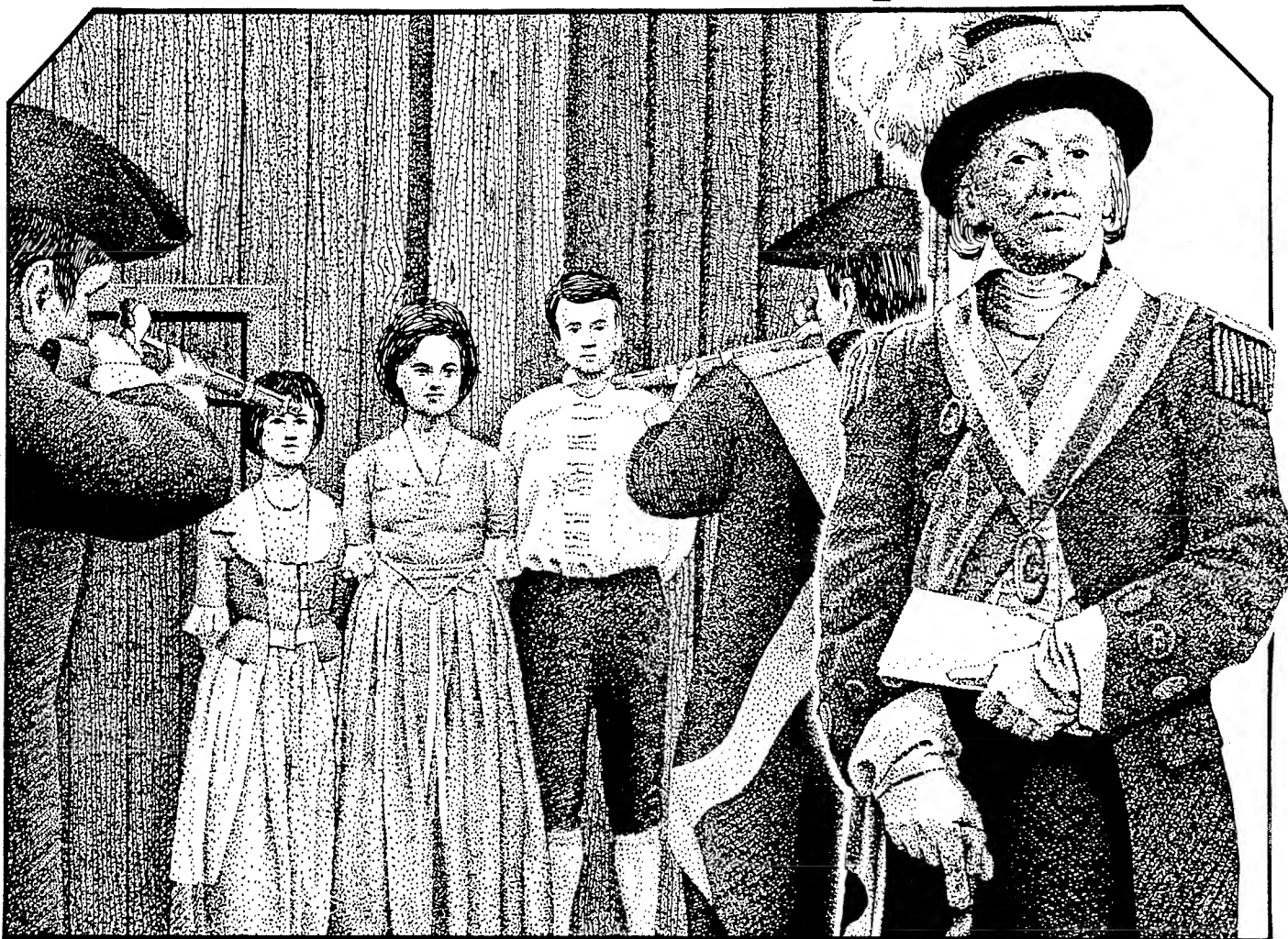
SERIAL H

The Reign of Terror
BY DENNIS SPOONER

An Adventure in Space & Time



doctor who – an adventure in space and time



Barbara's eyes narrowed suspiciously. She looked at Jules pouring himself a glass of wine, and noticed the absence of one further person from the reunion. "Léon?" she prompted.

"He's dead," said Jules flatly. "I killed him."

"Killed him!" Barbara's voice was sharp, her eyes ablaze with anger.

Jules pursed his lips and thought before continuing. He alone knew of the relationship that had flamed between Barbara and the dashing Léon Colbert. After all, it had only been one night since... He shut out this line of thought and drained his glass. "He was the traitor we were looking for."

"It was the only way, Barbara," added Ian gently, taking Barbara's hand.

"He deserved to die." Jules turned and gazed thoughtfully into the fireplace. But Barbara would not be put off that easily. "What do you mean - traitor?" she persisted.

"Look," pleaded Ian, "as soon as I got to that church he turned on me. He was going to kill me." From the corner of the room Jules nodded in agreement.

Barbara's lower lip trembled slightly, half in grief, half in fury. "He was only a traitor to you. To his side he was a patriot."

"I know that, Barbara," said Ian, drawing her aside, "but we've taken sides just being here. Jules shot Léon. It could just as easily have been me that pulled the trigger."

"I suppose Robespierre is a knight in shining armour?" queried Jules, regaining some of his usual placid composure.

Barbara shook her head. "Jules, just because an extremist like Robespierre - "

"Barbara, Jules saved all our lives," Ian interrupted. "His enemies are our enemies."

'THE REIGN OF TERROR' STORY EIGHT

Despite the Doctor's protestations that they have, at last, arrived back in Twentieth Century England, Barbara cannot help but doubt the fact; and indeed, her suspicions are well-founded. Soon after leaving the TARDIS, which has come to rest in a peaceful looking forest, the travellers discover a young boy, Jean-Pierre, quailing in some bushes nearby. Before he can escape them, he tells them that they are some twelve kilometres outside Paris.

Further exploration brings the group to a deserted farmhouse. Documents discovered within the old building bring home the awful truth - The TARDIS has deposited them in France towards the end of the Eighteenth Century, at the time of the French Revolution; or more precisely, during Robespierre's Reign of Terror, described by Susan as the Doctor's "favourite period in the history of Earth".

Events begin to move with startling speed. The Doctor, separated from the others in the farmhouse, is knocked unconscious. Ian, Barbara and Susan are captured by soldiers and taken away to face trial and execution. Before they leave, the soldiers set the house ablaze. The Doctor, recovering from his knock on the head, is soon plunged back into oblivion by the overpowering fumes. Jean-Pierre, the young boy whom they met in the forest, rescues the Doctor from a fiery doom, and the old man realises that he has no alternative but to pursue his companions to Paris.

At the French capital, the other travellers have been separated further. Ian, alone in a cell of the Conciergerie prison, is joined by a dying Englishman named Webster. He explains to Ian that he is seeking a man named James Stirling, who holds a very high position in Robespierre's government but who is, in reality, a leader of an escape chain, designed to rescue those destined for the blade of the guillotine. Webster dies soon after passing a cryptic message regarding Paul Barrass, a deputy to Robespierre, and 'a sinking ship'.

The carelessness of his jailer gives Ian the opportunity to escape from his cell. Meanwhile, out in the cobbled streets, a guillotine cart carrying Susan and Barbara to their doom is momentarily halted. Susan and Barbara are hustled away by two men, Jules and Jean, both working as part of the escape chain.

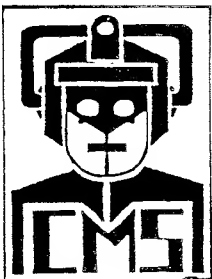
Arriving in Paris, it requires only a little of the Doctor's considerable ingenuity and genius to acquire fitting apparel, and before long he finds himself at the Conciergerie prison, where he learns of the escape of his friends. The Prison Governor, Citizen Lemaitre, invites the Doctor, disguised as a Regional Officer of the Provinces, to meet Robespierre the following day. However, before this momentous meeting can take place, the Doctor's deception is revealed by a visit from the shopkeeper from whom he acquired his clothes. Keeping the knowledge of his discovery secret, Lemaitre proceeds to take the Doctor to meet Citizen Robespierre.

Susan and Barbara are reunited with Ian at the house of their rescuer, Jules Renan. However, Ian is alone in his assignment, as none of the group knows the true identity of James Stirling. As Ian sets off to complete his mission, Susan falls ill and is taken to a physician friend of Renan's. Soon, though, she and Barbara are arrested by soldiers, betrayed by a member of the escape chain so far unidentified...

Lemaitre arranges for the Doctor to talk with Barbara, now a recaptured prisoner, at the prison. The Doctor is able to free Barbara, and is just about to release his grand-daughter when Lemaitre returns. He wishes the Doctor to help him in his own schemes.

It transpires that Lemaitre is, in fact, the mysterious James Stirling - an English spy working from within Robespierre's government. Ian delivers his message to Stirling, and 'The Sinking Ship' turns out to be an inn where Robespierre's ambitious deputy, Paul Barrass, is to meet his co-plotter, an even more ambitious man named Napoleon Bonaparte. Despite Ian's and Stirling's efforts to change the course of history, Robespierre is thrown into prison, and Napoleon continues his rapid rise to power...

The travellers are returned to the TARDIS, and resume their journey through Space and Time.



DOCTOR WHO - AN ADVENTURE IN SPACE AND TIME

SERIES EDITOR.....	TIM ROBINS
DEPUTY EDITOR.....	GARY HOPKINS
ARTWORK.....	STUART GLAZEBROOK
	TONY CLARK
WRITERS.....	JEREMY BENTHAM
	GARY HOPKINS
	PAUL MOUNT
	JOHN PEEL

"DEATH, ALWAYS DEATH"

REVIEW BY JOHN PEEL

It is difficult to know quite why, but this story didn't capture my attention as had all those that had gone before. It had action, adventure, humour - perhaps too much humour - and a fascinating plot.. but still it failed to satisfy me. Perhaps it was the fact that the whole story centred so much about the Conciergerie prison, and everyone seemed to be getting into, and escaping from, cells; or perhaps it was the fact that the story seemed to be treated too lightly in places. In any event, I found the first four episodes rather dull, although the final two were spell-binding.

The main point that really annoyed me was the awful music! Stanley Myers (rather more famous now than then!) seemed to have a mania for variations of the French National Anthem, which we had every few minutes, generally rather off-key and silly. Add this to the tongue-in-cheek approach of Dennis Spooner's script, and the believability was in a large measure eroded from this tale. When the cast and crew are taking the story less than seriously, it's hard to believe in it yourself.

That said, the basic story is excellent. Trapped during Robespierre's Reign of Terror and separated, the travellers have to join up once more and escape, evading the guillotine which awaits any slips they might make. Added to this, Ian is entrusted with a message for an English spy, James Stirling. The only problem with this, however, is that no-one knows who Stirling is! Ian feels that he should, if possible, pass on the message, and the hunt for the elusive Stirling eventually leads him to an encounter with Napoleon Bonaparte himself...

The story is filled with small, incidental characters, most of whom fall foul of the Doctor in one of his more irritable moods. On his way to Paris, the Doctor meets a particularly unlikeable Roadworks Overseer, who snaps at him: "I suppose you think you're very clever!" "Well, without any undue modesty," the old man replies in all seriousness, "Yes!" Or later, he meets up with a tailor, from whom he tries to get contemporary clothes in exchange for his own. "It's a little better than fancy dress," the tailor complains. "Fancy dress?" the Doctor says indignantly. "My dear sir, I doubt you've ever seen a coat like it!" "Oh, I agree...!" However; it is with the Jailer at the Conciergerie that he is at his most arrogant. He detests the man and all that he stands for and really gives the poor man his tongue! In the end, the Jailer (a serio-comic performance by Jack Cunningham) will do almost anything to keep him quiet. As Barbara remarks to Ian, "From the way he's (the Doctor) dressed up, it looks like he's running the revolution! From what I could gather, half the people there take orders from him!" Ian laughs: "That sounds like the Doctor all right."

Jules Renan and Jean, the two men who head the escape chain, are sketchily drawn people, and it isn't until episode five that we are given a glimpse into Jules' motivations. "Do you ever wonder why I do these things? Hiding in shadows, fighting in corners?" Ian answers, "We took it for granted that you belonged to the other side, the Aristocracy." "No," Jules replies. "No, I had no title or position. I belonged in the middle. But I hate to see order thrown out of the window like so much dust. There can be no loyalty, honour, where enmity prevails." I must confess, I rather like Jules. He is a good friend, and a staunch ally who only acts in anger once, when Léon Colbert betrays them all. Then he kills him without pity. This annoys Barbara, who was fond of Léon, and she is moved to defend the

dead man's motives from a cynical Ian. "The revolution isn't all bad, and neither are the people who support it...You check your history books, Ian, before you decide what people deserve."

Lemaitre is the strongest character in the story, working his devious ways through the plot. He knows that the Doctor is not really a Regional Officer of the Provinces as he claims. However, "with the political situation as it is, and my position being what it is, I need friends - even if they're enemies! People I can call on for help. If I have something on them...so much the better." He is a shrewd, calculating man, who realises that by holding Susan in jail, under threat of the guillotine, he can force the Doctor to help him in his plots. It is hardly surprising that such a cunning fellow should turn out to be the spy, Stirling. James Cairncross manages a very convincing performance as the scheming, troubled spy; but he is overshadowed by two other performances: Tony Wall as Napoleon and Keith Anderson as Robespierre.

Napoleon appears only very briefly in this tale, but Tony Wall puts an amazing amount into this appearance. Paul Barrass is plotting to topple Robespierre from power, and to replace him with a new government, but someone is needed to rally the people..."Your inspiring victories in the Austrian Wars have made you a public figure. You're a hero in the people's eyes." "And in your eyes?" Napoleon asks shrewdly. "A prop for your new government?" Barrass laughs. "Oh, come, General! You would be more than just a figurehead!" "Yes," the General says softly, "I know I would..." As Stirling later says of him: "Bonaparte's clever and ambitious. If he gets a foothold to power, one day he will rule France." And so, of course, he does!

The best role of all is that of the half-crazed, paranoid Robespierre; a tortured man who is failing in his vision to unite France, seeing plots and foes all around. "I could, and I shall, do great things for France! For too long, the nobility have kept our people to heel. Finally, my world is in power - what happens? My colleagues, my trusted colleagues, thrust it apart!" The Doctor answers him. "Perhaps they just want to keep their heads, um?" But Robespierre is beyond all reason, though not beyond regret and fear. "I will triumph, if I have to execute every one of them! Death, always death! Do you think I want this carnage?"

With such superb minor characters, it is a pity that the serial didn't quite keep my attention the way that the previous three historicals had, but the story is still good, and the acting throughout of extremely high quality. However, I feel it would have been better with a more serious approach. The humour was good - but too much humour can spoil a story if it is meant to be an accurate representation of fact.



LEON COLBERT

BY
JEREMY BENTHAM

Léon Colbert is introduced to the viewer in episode three, and appears sporadically in episode four before getting his come-uppance in the fifth episode. Hence, what we learn of him is by implication and observation, coupled with Leon's justification of his motives to Ian.

In his script, Dennis Spooner describes Léon as a "handsome man in his late twenties", and when we first meet him it is late evening at the house of Jules Renan. Barbara is in the room at the time, and it is made quite apparent from their first encounter that each is quite taken with the other. Barbara is very impressed by both the looks and the manner of this dashing, young Frenchman, and right from the moment he takes her hand and bows in introduction her interest in him is aroused.

Naturally, at this time, none of them suspects that Léon is the traitor in the group who has been betraying members of the escape chain to Robespierre's men. However, anyone astute enough, or with hindsight, could have gained a valuable clue from the later scene when Barbara is alone with Léon in Jules' drawing-room. The two have been talking for some time and, from the evidence of the wine glasses in their hands and the relaxed atmosphere of the occasion, they have spent much of that time getting to know one another. Léon asks Barbara where she comes from, and there is a brief pause as the latter frames her reply that she is from England - at that time very much the enemy of France. Yet, despite his slightly foppish manner, Léon gives a puzzling rejoinder when he says: "I prefer to think that it means you are not particularly interested in France - or the revolution..."

Barbara finds the comment strange, but obviously does not comprehend Léon's meaning. As a nationalist, dedicated to the success of Robespierre's revolution, Léon will happily see anyone guillotined who threatens the success of the purge currently sweeping all those of noble birth in France. And, as an officer of the revolution acting undercover, he is instrumental in deciding who shall live and who shall die. As we learn more of Léon so it is implied that, once all the links in Renan's chain are traced, all the group will eventually face revolutionary justice. With Barbara, though, Léon would much prefer her to live, and so her 'angle' as an outsider might give him the opportunity to spare her from the fate of the guillotine blade.

It is Jules who speculates to Ian that Léon might be the elusive English spy, James Stirling, for whom they are all searching. Ian sets off alone to meet Léon at a pre-determined hiding-place; the crypt of a disused church. He walks into Léon's trap and is chained to the wall to face preliminary "softening up" by French soldiers, before Léon himself takes over the interrogation. Firstly, though, he explains his own loyalty to the cause of the revolution.

"I've been loyal to the revolution from the beginning," he says. "If you'd seen what France was like six years ago - before the Bastille - you'd understand...France will never be anything until we get rid of these high-born leeches who've been draining the life blood of France for so long." In short, Dennis Spooner is using the character of Colbert to illustrate the type of people supporting the French Revolution - the ones who truly believe the fallen nobility to have been behind the political and economic stagnation of France during the eighteenth century. And who is to say that Léon Colbert was wrong in his beliefs? Certainly Barbara, perhaps for her own motivations, was prepared to condone his actions as those of a loyal patriot, furthering a cause which would ultimately change the whole world. However, there are few true villains in 'The Reign of Terror'. Each principal character believes he is working for the right side. Sadly, though, their conflicts ultimately serve only to further the career of one man - an aspiring army general from Corsica.

RADIO TIMES EXTRACT

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RADIO TIMES August 6, 1964

HIGHLIGHTS

1

2 BBC tv

Light Entertainment

Juke Box Jury (Saturday, BBC-1)
Kenneth More and Cardew Robinson are among this week's panel

Joyce Grenfell (Saturday, BBC-2)

The versatile actress and an orchestra provide fifty minutes of unique entertainment

Club Night (Saturday, BBC-1)

Among the stars are Vera Lynn and the Mighty 3

The Danny Kaye Show (Mon., BBC-2)

His special guests are Imogene Coca and Joe and Eddie

The Roy Castle Show (Tues., BBC-1)

Another showing of his prize-winning programme with Eric Sykes, Harry Secombe, and Bernard Cribbins

Pete Seeger (Thursday, BBC-1)

An opportunity to listen to one of the top American folk singers

COMEDY SERIES

Marriage Lines (Sunday, BBC-1)

A 'Nice Surprise' for George and Kate Stirling

The Dick Van Dyke Show

(Tuesday, BBC-1)
A 'Word a Day' proves to be quite a problem for the harassed script-writer

Lance at Large (Thursday, BBC-1)

Lance Percival stars in the first show of his own series

A World of his Own (Friday, BBC-1)

Anne Cunningham partners Roy Kinnear in another show in his own series

For Children

Holiday Knockout (Friday, BBC-1)

Children in a Scottish holiday camp meet in an unusual type of contest at the start of a series

Plays

Starry Parade: Bargains at Special Prices (Friday, BBC-2)

A problem of who owns certain shares arises in this week's story of the Stock Market

SERIES AND SERIALS

Diary of a Young Man 1: Survival (Saturday, BBC-1)

The first of six short plays about two young men who come South to London

Witch Wood: 4 (Saturday, BBC-2)

David accuses his Chief Elder of witchcraft and is, himself, accused of treason (Repeated on Thursday)

Smugglers' Bay: 5 (Sunday, BBC-1)

John and Elzevir travel far, only to fall into a trap

Kipling: The Tomb of His Ancestors (Sunday, BBC-1)

A young subaltern has family as well as Army responsibilities to live up to

The Sleeper: 2 (Sunday, BBC-2)

A man on a trip to Moscow is very carefully watched

Cliff (Monday, BBC-1)

The North-country sleuth is waiting for trouble to befall 'The Amorous Builder'

Sport

Summer Grandstand (Sat., BBC-1)

Including film from the Dublin Horse Show

Champions' Way (Monday, BBC-1)

The sport this week is ice-skating with Spoukie Dijkstra and Courtney Jones

Fifth Test

(Thurs and Fri., BBC-1 and 2)

The first two days in the final match against Australia

Professional boxing (Thurs., BBC-1)

Brian London takes on Johnny Prescott in another heavyweight contest

International Athletics (Fri., BBC-1)

Great Britain and Poland meet in an interesting match at the White City



Ronald Peers introduces the first of a new series of *Club Night* on Saturday on BBC-1

Films

The Travels of Jaimie McPheeters (Saturday, BBC-1)

Jaimie does a little matchmaking for a Westbound pioneer

The Private Wore Skirts

(Sunday, BBC-1)

A comedy starring Rosalind Russell and Paul Douglas

East Side, West Side (Wed., BBC-1)

A man in debt finds a wallet and needs Neil Brock to sort out his problems

Encore: A Generation (Wed., BBC-2)

An outstanding Polish work about the Warsaw Resistance

The Nurses (Thursday, BBC-1)

A nurse who has become a drug addict is shielded by her husband

Saints and Sinners (Friday, BBC-1)

Nick Adams is in trouble for not revealing the source of a story

Arrest and Trial (Friday, BBC-2)

This episode is interestingly titled 'Some Weeks are all Mondays'

The World Today

Writers' World (Saturday, BBC-2)

This month's edition has been conceived and written by John Wain around the theme of 'the memorial' in the arts

Let Me Speak (Saturday, BBC-2)

Young people discuss humanism with Malcolm Muggeridge

Lewis Mumford on the City

(Sunday, BBC-2)

The start of a six-part series about the problems and joys of city life

Eye on the World: From Strength to Strength (Sunday, BBC-1)

A second showing of the documentary about the search for new materials

The Exceptional Child (Tues., BBC-1)

A programme about children who are exceptional because they are not quite average

The Artist in Society (Tues., BBC-2)

Ronald Fletcher introduces the first of three programmes about the changing place of the artist in society

Brain and Behaviour (Tues., BBC-2)

'Us and Them' is the first of eight programmes examining the links between mind and body

Enquiry: The Last Foothold

(Wednesday, BBC-2)

James Mossman reports from South Arabia and the British base at Aden

Eyes of Innocence (Wed., BBC-1)

Another chance to see the Minor films 'Robin Pitman, Art Master' and 'Mr Chesler's Tractor Engines'

... AND YESTERDAY

The Great War (Saturday, BBC-2)

Hell cannot be so terrible—these words of a French soldier sum up the horror of Verdun, this week's story (Repeated on Wednesday)

Ten Seconds that Shook the World

(Monday, BBC-1)

The story of Hiroshima and the start of the Atomic Age

Brush Off the Dust (Thursday, BBC-1)

Fyle Robertson considers the mind and motives of the collector in 'The Magpie Instinct'

Queen Kristina in Rome (Fri., BBC-1)

A picture of the life led in seventeenth-century Rome by Sweden's most colourful Queen

Music

The Fourth National Jazz Festival

Humphrey Lyttelton introduces jazz and music from Richmond on BBC-1 (Saturday) and BBC-2 (Tuesday)

Festival in Provence (Sun., BBC-2)

A visit to the musical festival at Aix with its romantic setting

Promenade Concert (Tuesday, BBC-1)

Music by Berlioz, Franck, and Ravel is included in the programme recorded at the Royal Albert Hall on Saturday

Midweek Music (Thursday, BBC-2)

Among the artists in this week's edition are: Ana-Raquel Sastre and John Williams



DR. WHO and the French Revolution

A NEW ADVENTURE BEGINS ON SATURDAY

NO MATTER how much some of us may want to, it is quite impossible to turn back the hands of time—and equally impossible to project ourselves forward in time and space. Impossible for us ordinary humans that is—but that strange old gentleman of uncertain age, Dr. Who (William Hartnell) has no difficulty at all in jumping straight out of the far-distant future back through time to the eighteenth century and right into the middle of the French Revolution.

Such is the setting for Saturday's opening episode of a new adventure for the Doctor and his friends. Written by Dennis Spooner, this adventure is basically a spy story—the group becomes involved in a type of 'Pimpernel' operation trying to rescue people destined for the guillotine—which does not interfere with the course of history but instead uses one of the most colourful and adventurous times in history as a thrilling background to the story.



TECHNICAL OBSERVATIONS



Outside telecine work was done for the scenes involving the burning of the farmhouse at the end of the first episode. No actors were seen in shot with the burning building, therefore suggesting this was done as a separate piece of filming using a disused property.

Much use of photo-captioning was made in this serial. Graphics displaying venues, such as "Paris and the Cite", and also still photos of the TARDIS in a woodland setting for episodes one and six.

A photo-caption for the opening of episode two established the date as 1794, thus clearly setting the story in the time of the Terror rather than, as previously supposed, during the actual revolution itself.

Episode two saw the first use of location telecine filming in 'Doctor Who'. Otherwise known as O.B. (Outside Broadcasting), footage was shot of William Hartnell strolling over meadows and along cart tracks as he walked the distance to Paris.

For Paris itself an elaborate model of the city was constructed. Very intricate in detail, the model was afterwards given to Carole Ann Ford.

To give William Russell his two-week break during the season, the scenes featuring him in the cell talking to Webster, and later Lemaitre, were all pre-recorded on telecine. These sequences were then edited into episodes two and three so that William Russell would not have to be present at the studios for the two weeks when those episodes were shot.

Two notable eyebrow raisers on the continuity angle featured in this story. Firstly, during episode two the Doctor is clearly indicated as the one who strikes down the Road-works Overseer with a spade while his back is turned. Secondly, Barbara is allowed a brief but clearly emphasised romantic relationship with the later-proven traitor, Léon Colbert; the only time the relationships of Ian and Barbara have been with any one other than each other.

Episode five, "A Bargain of Necessity", was the first 'Doctor Who' episode to be recorded at the BBC Television Centre. Previous to that all episodes were filmed at Lime Grove studios.

As with 'Marco Polo' a map graphic was superimposed in episode six to show the journey by coach from Paris as the travellers returned to the TARDIS, courtesy of Lemaitre/Stirling. Stock footage was used to obviate any need for an expensive coach and horses prop., although a horse-pulled cart was used in episode three for Susan's and Barbara's ride to the guillotine.

Stock film was used also for the guillotine blade being raised and dropped (episode two) and for the thunderstorm outside the inn during the final episode.

The last scene of episode six featured a photo-caption of a star-filled galaxy, superimposed over the travellers in the TARDIS as they head off to find their "destiny".

The final episode of 'The Reign of Terror' brought to an end the first season of 'Doctor Who'. With only one unscheduled break during 'The Sensorites' (4th. July 1964), it had run for a net total of forty-two weeks. The series was then "off the air" for seven weeks, before returning on 31st. October 1964 with the first episode of 'Planet of Giants'.

"A LAND OF FEAR"	-	8th.	August	1964
"GUESTS OF MADAME GUILLOTINE"	-	15th.	August	1964
"A CHANGE OF IDENTITY"	-	22nd.	August	1964
"THE TYRANT OF FRANCE"	-	29th.	August	1964
"A BARGAIN OF NECESSITY"	-	5th.	September	1964
"PRISONERS OF CONCIERGERIE"	-	12th.	September	1964

Unlike the old adage, Chesterton, our destiny is in the stars. Let's go and search for it.